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CATALOGUE
OF
**PRIMITIVE ART
TIBETAN TANKAS
INDIAN, KHMER, TIBETAN AND
THAILAND SCULPTURE**

The Property of
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The Royal Watercolour Society Galleries,
26 Conduit St., W.1**

Day of Sale :
Tuesday, 7th December, 1971
AT TWO-THIRTY P.M. PRECISELY

1971

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CATALOGUE

OF

**AFRICAN, OCEANIC, PRE-COLUMBIAN, ESKIMO
AND AMERICAN INDIAN ART
TIBETAN TANKAS
INDIAN, KHMER, TIBETAN, NEPALESE, GOANESE,
AND THAILAND SCULPTURE**

INCLUDING

A MAGNIFICENT EARLY BENIN BRONZE HEAD OF AN OBA
AN IMPORTANT HAWAIIAN WOOD 'STICK' GOD
AND
A FINE NAGAPATTINAM BRONZE FIGURE OF BUDDHA, 12th Century A.D.

WHICH WILL BE SOLD BY AUCTION

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Day of Sale :

Tuesday, 7th December, 1971

AT **TWO-THIRTY** P.M. PRECISELY

On View at least Two Days Previously (Not Saturdays)

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ABBREVIATIONS

Chauvet	S. Chauvet, <i>Les Art Indigènes en Nouvelle-Guinée</i> , Paris, 1930
Codrington	K. de B. Codrington, B. Gray and J. Irwin, <i>The Art of India & Pakistan</i> , a Commemorative Catalogue of an Exhibition at the Royal Academy of Arts, London, 1947-48, London, 1950
Douglas and D'Harnoncourt	F. H. Douglas and R. D'Harnoncourt, <i>Indian Art of the United States</i> , New York, 1948
Edge-Partington	J. Edge-Partington, <i>An Album of the Weapons, Tools, Ornaments, Articles of dress, etc. of the natives of the Pacific Islands</i> , a facsimile of the original work, London, 1969
Guiart	J. Guiart, <i>The Arts of the South Pacific</i> , London, 1963
Goldwater	R. Goldwater, <i>Senufo Sculpture from West Africa</i> , Museum of Primitive Art, New York, 1964
Leenhardt	M. Leenhardt, <i>Arts de l'Océanie</i> , Paris, 1947
Langlois	P. Langlois, <i>Art Soudanais-Tribus Dogons</i> , Brussels, 1954
Lehmann	R. Lehmann, <i>The Art of Old Peru</i> , London, 1924
Leiris and Damase	M. Leiris & J. Damase, <i>Sculpture of the Tellem and the Dogon</i> , London, 1959
Linton and Wingert	R. Linton & P. S. Wingert, <i>Arts of the South Seas</i> , New York, 1946
Munro	E. C. Munro, <i>The Golden Encyclopedia of Art, Painting, Sculpture, Architecture & Ornament from Pre-historic times to the 20th Century</i> , New York, 1961
Rietberg	<i>Indian Sculptures in the von der Heydt Collection</i> , Museum Rietberg, Zurich, 1964
Waddell	L. A. Waddell, <i>The Buddhism of Tibet</i> , London, 1895
Webster	W. B. Webster, <i>Ethnographical Catalogues</i> , nos. 18-31, Bicester, England
Wingert	P. S. Wingert, <i>The Sculpture of Negro Africa</i> , New York, 1950
Zervos et al	C. Zervos, et al, <i>Oceanic Art</i>

CATALOGUE

OF

TIBETAN TANKAS AND MINIATURE PAINTINGS TIBETAN, NEPALESE, KHMER, THAILAND, GOANESE AND INDIAN SCULPTURE, PRE-COLUMBIAN, AMERICAN INDIAN, ESKIMO, OCEANIC AND AFRICAN ART

Day of Sale :

Tuesday, 7th December, 1971

AT TWO-THIRTY P.M. PRECISELY

TIBETAN TANKAS AND MINIATURE PAINTINGS

Various Properties

1 A Tibetan Tanka depicting a golden Buddha with his hands in *dhyana mudra* holding a *patra*, and *varada mudra* holding a *padma*, seated in *dhyanasana* on a lotus throne with an elaborate base and back containing animals and foliate motifs, surmounted by a small figure of the Dhyani Buddha Amitabha, two arhats above, a bodhisattva at each side, three peaceful deities below, two of them forms of Kubera, all three possibly Wealth Gods, 22 $\frac{3}{4}$ in. (57.7cm.) by 34 $\frac{1}{4}$ in. (87cm.), 18th Century A.D. (framed and glazed)

2 A modern Tibetan Tanka painted on a black ground depicting a ferocious Deity bathed in flame, wearing dharmapala ornaments and garments, animal and human skins, with four heads, four arms and yellow wings, dancing (*ardhaparyankasana*) in *yab-yum* on a prostrate human body on a lotus podium, clasping the sakti with his original hands, which hold the *kapala* and *karttika*, and holding the *khadga* and *danda* in the other pair, the sakti wearing bone and metal ornaments and holding a *trisula* and a bag; a landscape with a stupa, offerings, birds and animals around the lotus podium, the whole delineated in gold with details coloured gold, blue, red, white and green, 21 $\frac{3}{4}$ in. (55.3cm.) by 32in. (81.3cm.), 20th Century A.D. (without silk surround)

3 A Tibetan Tanka depicting a golden Buddha seated in *dhyanasana* on a blue and green lotus throne, wearing red and green monastic robes, with his hands in *dhyana mudra* holding a *patra* from which springs a lotus flower in bud, four Bodhisattvas at each side of the throne, decorative temple buildings behind, Tsong-kha-pa and two disciples above with a lama holding a *patra* on their left and Gautama Buddha on their right, buildings and human figures below the throne, 18½in. (47cm.) by 26in. (66.1cm.), 18th Century A.D. (without silk surround)

4 A Tibetan Tanka depicting the Dhyani-bodhisattva Avalokitesvara in the form Sadaksari, seated in *dhyanasana* on a pink lotus, wearing bodhisattva ornaments and garments, his *usnisa* surmounted by a figure of Amitabha, his original hands in *namaskara mudra*, the other pair holding a *mala* and a *padma*, Tsong-kha-pa with two disciples and the Dhyani-buddhas Amitabha and Aksobhya above, the Saviouresses Sitatara and Syamatara at his right and left and the Dharmapalas Mahakala and Yama at each side of the Adibuddha Vajrasattva below, 19⅜in. (49.2cm.) by 35¾in. (90.8cm.), early 19th Century A.D.

5 A DECORATIVE POLYCHROMATIC TIBETAN TANKA DEPICTING THE REFORMER TSONG-KHA-PA, founder of the Ge-lug-pa (Yellow Cap) Sect, seated in *dhyanasana* on an orange and blue lotus throne with his left hand in *dhyana mudra* holding a *patra* and the right in *bhumisparsa mudra*, the *khadga* and *pustaka* in *padmas* at shoulder level, episodes from his life containing figures of deities, human beings, animals and numerous buildings depicted around in the landscape and in the sky, 27¾in. (70.5cm.) by 52½in. (33.3cm.), 19th Century A.D.

* * * Compare the three tankas depicting Tsong-kha-pa sold in these Rooms, lots 22 to 24, on the 27th April, 1970

6 AN INTERESTING TIBETAN TANKA DEPICTING GAUTAMA BUDDHA seated in *dhyanasana* on a lotus throne with ornate zoomorphic decoration and rich coverings, with his left hand in *dhyana mudra* holding a *patra* and his right hand in *bhumisparsa mudra*, a scene painted around the Buddha depicting elephants jumping off a cliff and being butchered, the heads being carried off and worshipped at an altar, with many human beings watching and participating in the events; buildings and human figures below in a landscape with trees and flowers, with two lines of text in gold ink, $30\frac{3}{4}$ in. (78.1cm.) by 62in. (157cm.), late 18th/early 19th Century A.D.

7 A TIBETAN TANKA DEPICTING A TSHOG-SHING or Assembly Tree of the Gods, an assembly of deities of the Pantheon in various groups, the main group of pyramidal shape, placed among the branches of a tree and supported by its trunk, with Tsong-kha-pa at the top, a group of monks of his spiritual lineage seated around a bodhisattva on either side of him, a fourth group of deities and monks above him, the Tree rising from waters in a landscape with dancing figures, Buddhist symbols and buildings, heavenly buildings at the top corners, $53\frac{1}{2}$ in. (135.9cm.) by $33\frac{1}{2}$ in. (85.1cm.), early 19th Century A.D. (with modern cloth backing and waisted silk surround)

A RARE AND INTERESTING GROUP OF FIFTY-FOUR
TIBETAN MINIATURE PAINTINGS OF DEITIES

Peaceful Deities

8 A GROUP OF FOUR TIBETAN MINIATURE PAINTINGS DEPICTING BUDDHAS seated in *dhyanasana*, and in *yab-yum*, on lotus thrones and coloured red, dark green and two shades of white, *all approx. 5in. (12.7cm.) by 6¼in. (16cm.)*, 17th/18th Century A.D. (4)

9 A GROUP OF SIX TIBETAN MINIATURE PAINTINGS DEPICTING PEACEFUL DEITIES wearing bodhisattva ornaments and garments, all looking to the left, coloured red, white and yellow, *all approx. 5in. (12.7cm.) by 6¼in. (16cm.)*, 17th/18th Century A.D. (6)

10 A GROUP OF FIVE TIBETAN MINIATURE PAINTINGS DEPICTING PEACEFUL DEITIES wearing bodhisattva ornaments and garments, all looking to their right, coloured red, white and yellow, *all approx. 5in. (12.7cm.) by 6¼in. (16cm.)*, 17th/18th Century A.D. (5)

Fierce Deities

11 A GROUP OF SIX TIBETAN MINIATURE PAINTINGS DEPICTING FIERCE DEITIES, bathed in flame, including a *phurbu* form of Hayagriva and a very unusual composite Deity with a serpent's tail, a huge face on its stomach and ten heads, the topmost that of a bird, *all approx. 5in. (12.7cm.) by 6¼in. (16cm.)*, 17th/18th Century A.D. (6)

Dakinis

12 A GROUP OF FIVE TIBETAN MINIATURE PAINTINGS OF DAKINIS, all in *ardhaparyankhasana* on lotus podiums, brandishing *karttrkas* in their raised right hands and wearing long scarves and jewellery, coloured two shades of red, two shades of green and a faded white, *all approx. 5in. (12.7cm.) by 6¼in. (16cm.)*, 17th/18th Century A.D. (5)

Animal-headed Goddesses

The following twenty-eight Paintings, (Lots 13 to 17), are of animal-headed Goddesses which conform in many respects to the twenty-eight various headed Mighty Goddesses encountered by the deceased on the fourteenth day of the Chonyid Bardo, the third After-Death Stage, described in W. Y. Evans-Wentz's text of the Tibetan Book of the Dead (New York 1968, pp. 144-146). To be precise, six Goddesses conform exactly with the descriptions, nineteen conform in some or most respects and only three do not conform at all.

13 A GROUP OF SIX TIBETAN MINIATURE PAINTINGS DEPICTING THE ANIMAL-HEADED GODDESSES OF THE EAST, against ovals of flame, firstly the Red Yak-Headed Rakshasa Goddess carrying a skull fixed to an arrow (*the Tibetan Book of the Dead*, pp. 144-146, hereafter called 'the Text', describes her as dark-brown and states that she holds a skull and vajra.), secondly the Reddish-Yellow Serpent-Headed Brahma Goddess (*the Text* describes her as holding a lotus, but it is not clear what she is brandishing in this picture), thirdly a Greenish-Black Goddess with a white lion or leopard's head holding a trisula, kapala and karttrka (*the Text* states that she is Leopard-Headed and does not mention the kapala and karttrka), fourthly a Tiger-Headed Goddess holding a crescent-shaped object (*this is one of the three Goddesses not mentioned in the Text, which describes a Blue Monkey-Headed Goddess holding a cakra at this point*), fifthly a Red Fox-Headed Goddess holding an unidentifiable object (*she should have a snow bear's head and hold a short spear*) and lastly a Reddish-White Goddess with a dark, dog-like head holding an intestine noose (*she should be bear-headed and the artist may have intended this.*), all approx. 5in. (12.7cm.) by 6½in. (16cm.), 17th/18th Century A.D.

14 A GROUP OF SIX TIBETAN MINIATURE PAINTINGS DEPICTING THE ANIMAL-HEADED GODDESSES OF THE SOUTH, against ovals of flame, firstly the Reddish Bat-Headed Delight-Goddess, holding a *khadga* (*the Text states that she is yellow and holds a shaving-knife*), secondly, the Red Makara-Headed Peaceful-Goddess, holding an urn (*the colour and urn are correct, but it is not clear what sort of head is shown*), thirdly the Red Scorpion-Headed Delight-Goddess holding a lotus in her hand, fourthly a Dark-Green Goddess, her furry head with a long snout (*this is the second Goddess not appearing in the Text, which describes at this point a 'White Kite-Headed Moon-Goddess', who holds a vajra*), fifthly a Dark-Green Baton-Goddess, holding a club (*the Text states that she is 'Fox-Headed' but it is not clear whether this Goddess has a fox's head or not*) and lastly the Reddish Tiger-Headed Rakshasi, holding a blood-filled skull bowl (*the Text describes her as 'Yellowish-Black'*), all approx. 5in. (12.7cm.) by 6¼in. (16cm.), 17th/18th Century A.D. (6)

15 A GROUP OF SIX TIBETAN MINIATURE PAINTINGS DEPICTING THE ANIMAL-HEADED GODDESSES OF THE WEST, against ovals of flame, firstly the Greenish-Black Vulture-Headed Easter Goddess holding a skull club (*the Text describes it as a baton*), secondly the Red Horse-Headed Delight-Goddess (*she holds nothing, but should be holding 'a huge trunk of a corpse'*), thirdly the White Eagle-Headed Mighty Goddess (*depicted holding nothing, she should hold a club*), fourthly, the Yellow Dog-Headed Rakshasi, holding a spear (*the Text states that she holds a vajra and a shaving-knife*), fifthly, the Red Hoopoo-Headed Desire Goddess, holding a bow and arrow, and lastly the Red Stag-Headed Wealth-Guardian Goddess, holding an urn in her hand (*she ought to be green*), all approx. 5in. (12.7cm.) by 6¼in. (16cm.), 17th/18th Century A.D. (6)

(See PLATE I)

16 A GROUP OF SIX TIBETAN MINIATURE PAINTINGS DEPICTING THE ANIMAL-HEADED GODDESSES OF THE NORTH, against ovals of flame, firstly the Green Wolf-Headed Wind-Goddess (*the Text describes her as blue and states that she waves a pennant*), secondly, the Red Ibex-Headed Woman-Goddess (*she should hold a pointed stake*), thirdly, the Black Sow-Headed Sow-Goddess, holding a noose of fangs, fourthly the Green Crow-Headed Thunderbolt-Goddess, holding an infant corpse on a stake (*the Text describes her as Red*), fifthly the Greenish-Black Elephant-Headed Big-Nosed Goddess, holding parts of a corpse (*the Text describes her as 'holding in the hand a big corpse and drinking blood from a skull'*), and lastly a Red One-Eyed Goddess holding a *kapala* and a *trisula* (*this, the third Goddess not described in the Text, should be a 'Blue Serpent-Headed Water-Goddess holding a serpent noose*), all approx. 5in. (12.7cm.) by 6½in. (16cm.), 17th/18th Century A.D. (6)

17 A GROUP OF FOUR TIBETAN MINIATURE PAINTINGS DEPICTING THE DOOR-KEEPING YOGINIS, firstly, from the East, the Black Cuckoo-Headed Mystic Goddess, her body white and red, holding an iron hook, depicted against an oval of yellowish flame (*the Text states that all of her body should be black*), secondly, from the South, the Yellow Goat-Headed Mystic Goddess, holding a noose, depicted against an oval of greenish flame, thirdly, from the West, the Red Lion-Headed Mystic Goddess, holding an iron chain, depicted against an oval of whitish flame and lastly, from the North, the Greenish-Black Serpent-Headed Mystic Goddess, holding a snake, depicted against an oval of flame, all four Goddesses with brief fur skirts, all approx. 5in. (12.7cm.) by 6½in. (16cm.), 17th/18th Century A.D. (4)

(See PLATE II)

18 AN INTERESTING TIBETAN TANKA DEPICTING AN UNUSUAL FORM OF *Tshog-Shing* or Assembly Tree of the Gods, with deities arranged in circles around the central group which is enclosed in a rainbow circle, the Reformer Tsong-kha-pa dominating this group, depicted as a small central figure and a larger one above it, the latter with his hands in *abhaya mudra* and *dhyana mudra* holding the *patra*, Gautama Buddha seated in front of his chest with a minute figure of Adibuddha Vajradhara depicted in turn on his chest; a smaller group above dominated by the figures of Adibuddha Vajradhara and Dhyanibuddha Amitabha, around which are mahasiddhas, arhats and deified human beings (such as Mi-la re-pa), such figures also figuring prominently in the central group and the surrounding circles; the Tree set in a landscape with a walled garden and three monks offering gifts, with auspicious emblems piled in a bowl at the foot of the Trunk, celestial beings depicted in clouds in the sky, 39in. (99.1cm.) by 58in. (147.3cm.), late 18th/early 19th Century A.D., (framed and glazed)

(See PLATE III)

TIBETAN AND NEPALESE ART

19 A TIBETAN GILT-BRONZE FIGURE OF A PEACEFUL DEITY with four heads, wearing ornate bodhisattva ornaments and garments, seated in *dhyanasana* on a double lotus throne with his hands in *dhyana mudra*, the throne and robes with finely incised foliate motifs and Tibetan characters, the faces painted gold and with traces of colouring elsewhere, 7 $\frac{3}{4}$ in. (19.7cm.), 17th/18th Century A.D., probably from Eastern Tibet

20 A NEPALESE WOOD FIGURE OF A FEMALE DEITY, possibly the Bodhisattva Prajnaparamita, standing on a lotus podium with her original hands in *abhaya* and *vitarka mudra*, a *pustaka* in her upper left hand, wearing a long skirt, heavy lozenge-shaped earrings and a high chignon surmounted by a lotus motif, traces of painted decoration all over the figure, 47in. (119.4cm.)

21 A Tibetan gilt-bronze Figure of the Dhyanibodhisattva Arapacanamanjusri seated in *dhyanasana* on a lotus throne and wearing bodhisattva ornaments and garments, the five-leaf crown with *cakras* on the leaves, with his left hand in *vitarka mudra* holding the stem of a lotus which supports a *pustaka* at shoulder level, his right hand brandishing a *khadga*, the throne with a double row of petals and incised geometric and foliate motifs, 4 $\frac{1}{2}$ in. (11.5cm.), late 18th/early 19th Century A.D.

22 A Tibetan copper and brass repoussé Plaque, in the shape of a Tanka, with applied repoussé Figures of Deities, human figures, animals and Buddhist symbols on a foliate motif ground, the central figure that of the Saviouress Syamatara, 17½in. (44.5cm.) by 20¾in. (52.7cm.), hinged in three places

23 A Group of Tibetan Beads, chiefly of human bone, from Black Hat Priests vestments, strung and sewn on silk and cloth backings to form an Apron and three Arm-Bands, and consisting of six larger pieces carved with Buddhist symbols, animal masks and foliate motifs, twenty-one carved square Beads, a skull-shaped Bead, a quantity of circular Beads and five metal bell-shaped Pendants, the Apron 16in. (40.7cm.) by 18¾in. (46.3cm.), the Armlets 2¾in. (6.7cm.) by 4in. (10.2cm.)/3in. (7.7cm.) by 5½in. (14.3cm.), 18th/19th Century A.D. (4)

24 AN IMPORTANT GILT-BRONZE FIGURE OF THE ARHAT ABHEDA, seated in *bhadrāsana* on a lotus throne with his feet supported by a double lotus plant, holding a *caitya* with his hands in *dharmacakra mudra* and wearing flowing monastic robes with incised foliate and geometric motifs and Buddhist symbols, colour remaining on the facial details, 4¾in. (11.7cm.), circa early 16th Century A.D.

(See PLATE IV)

25 A RARE AND IMPORTANT PAIR OF TIBETAN RITUAL INSTRUMENTS for sprinkling particles of the five Precious Metals and the five Precious Stones onto the Offering Cakes (*Tor-ma*), consisting of a File and a Composite of the Metals and Stones, with the former (gold, silver, copper, brass and iron) arranged in layers sandwiching the latter (coral, lapis-lazuli, jasper, agate and chrysoprase), the whole pinched together at each end and attached to the handle and terminal, these two being identical in each Instrument; the handle composed of a dragon's head gripping the file or composite between its teeth, and a double lotus motif with metal loops attached at the butt of the handle, the terminal composed of a similar double lotus motif surmounted by three pierced stylised flames joined together at their tips, the two Instruments decorated with false damascene work, the gold worn from the curved surfaces of the Composite, 11¼in. (30cm.)/12in. (30.5cm.), circa 17th Century A.D. (2)

** It is not unusual to find Composites of the Five Precious Metals (*Rin-ch'en brdar-ru*) for use in sacrifices, and Composites of the Stones are relatively well known, though not so common, but it is very rare indeed to find the two combined in one instrument, with an accompanying file, and to find such a set with decoration of such good quality

For an explanation of the use of the five Precious Metals in sacrifice see Waddell, p. 427. A Composite of the five Metals can be found at the Rijksmuseum voor Volkenkunde, Leiden, Holland, no. 2739-90

(See PLATE IV)

KHMER SCULPTURE

26 A CAMBODIAN PINK SANDSTONE MALE HEAD, possibly of the Bodhisattva Avalokitesvara, with long ears and rows of round curls, the *usnisa* broken off, 9in. (22.9cm.), Provincial Khmer, 11th/12th Century A.D.

27 A KHMER BRONZE FIGURE OF THE BODHISATTVA PRAJNAPARAMITA with a smiling expression, holding out her hands, with the right in *vitarka mudra* clasping a lotus bud and the left hand holding a *pustaka*, standing on a square base, wearing a circular diadem and conical chignon, heavy earrings, necklaces, armlets high on the upper arm, anklets and a long pleated skirt folded elaborately down the front and held up by a broad belt with a circular motif at the front and rear and pendants all round, 8 $\frac{3}{4}$ in. (22.1cm.), 11th Century A.D.

(See PLATE V)

28 A KHMER SANDSTONE TORSO OF A MALE DEITY, probably Vishnu, with small portions of the four arms remaining, wearing an elaborate, short, pleated loincloth with a double-anchor fold in front, held up by a broad belt, the material folded over the belt on the stomach and folded again in a double fantail at the back, 16 $\frac{7}{8}$ in. (42.8cm.), 11th Century A.D.

(See PLATE VI)

29 A KHMER PALE SANDSTONE TORSO OF UMA wearing armlets, a necklace with three bands of decoration at the front and back and a long pleated skirt having a broad decorated band around the top, the material folded over this on the stomach and folded back vertically in the front, showing a delicate flowing section of decorated border at the base, 23 $\frac{1}{2}$ in. (59.7cm.), 11th Century A.D., Cambodia

(See PLATE VII)

THAILAND SCULPTURE

30 A Thailand gilt-bronze Figure of the Buddha seated in *bhadrasana* on a tiered throne with a foot-rest and a lotus seat, with his hands in *varada* and *bhumisparsa mudra*, wearing a long kilt folded down its length in the front, the head with tightly curled hair, long-lobed ears and a domed *usnisa* (the flame missing), 16in. (40.6cm.)

31 A THAILAND GREY STONE HEAD OF BUDDHA, the features of the face in *samadhi*, with coiffure of small raised dots, 10½in. (26.7cm.)

32 A LARGE THAILAND GREY STONE HEAD OF BUDDHA, the features of the face in *samadhi*, with coiffure of small raised dots, with circular *usnisa*, 13½in. (34.3cm.)

33 A LARGE THAILAND BRONZE HEAD OF BUDDHA, the well-cast features of the face in *samadhi*, with coiffure of snail-like curls, 14½in. (36.9cm.), 15th Century A.D.

(See PLATE VIII)

GOANESE WOOD SCULPTURE

34 A PAIR OF GOANESE CARVED WOOD WINGED FEMALE FIGURES, standing on circular lotus bases, their left legs crossed over their right in a dancing position, their arms outstretched, wearing short girdled skirts, and a snake coiled round their bodies, with long curled hair, the figures gilded and with red-painted details, 24½in. (62.2cm.) (2)

(See PLATE IX)

35 A PAIR OF GOANESE CARVED WOOD AND GILDED WINGED HORSES, wearing elaborate trappings, in a prancing position, their forelegs raised, some red and blue painted decoration on their bodies, 20¾in. (51.8cm.) (2)

(See PLATE IX)

INDIAN SCULPTURE

36 A small Rajasthan pinkish sandstone female Bust, wearing a crescentic jewelled headdress, necklets and earrings, 11in. (27.9cm.), c. 11th Century A.D.

37 A RAJASTHAN PINKISH SANDSTONE RELIEF carved with the four-armed Figure of a female deity, (lower part of body, left leg and arms missing), wearing a tiered headdress and jewelled accoutrements, a ridged column on her right, 22in. (55.9cm.) by 14½in. (36.8cm.), c. 11th Century A.D.

38 A CENTRAL INDIAN SANDSTONE STELE carved with the seated figure of Shanmukha, the six-faced deity is wearing flowing scarves and princely adornments, attendant figures in the upper corners and at his feet, the nandi bull (head missing), also at his feet, 18¾in. (47.6cm.) by 10¼in. (26cm.), c. 11th/12th Century A.D.

39 A JAIN BRONZE MINIATURE SHRINE with the figure of the Jain Tirthankara Parsvanatha seated in *padmasana* on a thick cushion supported by intertwining snakes, with naga mandorla, other Tirthankaras and small attendant figures surround the principal figure, the back inscribed, 10¼in. (26cm.) by 6¼in. (15.9cm.), c. 11th Century A.D.

40 A small Rajasthan reddish sandstone Fragment from a Relief divided into two registers, the lower with the figure of a devotee with his hands in *anjali mudra* on the back of a leogryph, above the figure of a lion attacking an elephant, 9⅝in. (24.5cm.) by 4¾in. (12.1cm.), c. 10th Century A.D.

41 A small Rajasthan fragmentary male Celestial Figure, in a flying position, 7½in. (19.1cm.), c. 1000 A.D.

42 A REDDISH SANDSTONE SAIVITE HEAD, with tiered coiffure, the face with pūmp features and protuding eyes, 7in. (17.8cm.), *Post-Gupta Period (probably re-cut)*

43 A small Central Indian fragmentary grey stone Relief carved with a male and female figure standing with a male attendant figure and two deer at their feet, 12in. (30.5cm.) c. 10th Century A.D.

44 A small pinkish sandstone Relief with the figures of two lovers standing lovingly together under a tree, a female attendant figure seated at their feet, the male figure shields the attendant's eyes with his right hand, 19 $\frac{3}{4}$ in. (48.9cm.) by 5in. (12.8cm.), Orissa, modern

45 A RAJASTHAN SANDSTONE FEMALE HEAD, wearing a jewelled coiffure done up in a large chignon at the back of her head, 9 $\frac{1}{2}$ in. (24.2cm.), c. 11th Century A.D.

46 A Medieval Indian buff sandstone female Bust, she is wearing a string of large pearls around her neck, 9 $\frac{1}{8}$ in. (23.2cm.), c. 11th/12th Century, A.D.

47 A Kulu Valley brass Mask in the form of the bust of the Goddess Mujuni Devi, she is wearing a smiling expression and wearing a jewelled diadem, earrings and a necklace of pearls, 10 $\frac{1}{8}$ in. (25.7cm.)

48 A fragmentary Central Indian sandstone Relief carved with a male attendant figure, the figures of two deer at his feet, a hand holding a water-pot above the figure, possibly from a figure of the Goddess of the River Yamuna, 14 $\frac{3}{4}$ in. (37.5cm.), c. 1000 A.D.

49 A CENTRAL INDIAN PINKISH SANDSTONE STELE carved with the figure of a plump female deity seated on a lotus pedestal and holding a lotus flower in her upraised right hand, foliate motifs to either side of her head, and columnar supports to either side of the stele, the pediment with scrolling foliate designs, 13in. (33cm.) by 8in. (20.4cm.), c. 10th Century A.D.

50 A SMALL CENTRAL INDIAN PALE BUFF SANDSTONE STELE carved with the figure of Vishnu, standing in *samapada*, four-armed, carrying the *chakra*, *shanka* and *gada*, four small attendant figures at his feet, and two seated figures in the upper corners, $11\frac{1}{2}$ in. (29.2cm.) by $7\frac{1}{4}$ in. (18.5cm.), 10th Century A.D.

51 AN AMUSING KUSHAN PINKISH SANDSTONE FRAGMENT comprising a winged animal, its head looking upwards, a large hand holding its back, $4\frac{1}{2}$ in. (11.5cm.), c. 2nd Century A.D.

52 A Kushan pinkish sandstone Fragment carved with the figure of a flywhisk holder standing behind the figure of Buddha, the latter with only his left arm wearing a thickly pleated garment remaining, $5\frac{1}{2}$ in. (14cm.) by $3\frac{1}{8}$ in. (8cm.), c. 2nd/3rd Century A.D.

53 A CENTRAL INDIAN BUFF SANDSTONE RELIEF carved with a princely male figure, standing with his body flexed, with short beard and moustache, wearing the usual jewelled accoutrements, *srivatsa* on his chest, a garland of skulls round the lower part of his legs, (arms and feet missing), 27in. (68.6cm.), 11th/12th Century A.D.

54 A JAVANESE DARK GREY STONE STELE with rounded top and carved with the figure of Durga as Mahishasura Mardini, six-armed, carrying the *chakra*, *shankha*, and trident, standing on the buffalo and holding the demon by his hair, and the buffalo by its tail, wearing elaborate jewellery, 28in. (71.1cm.) by $11\frac{1}{2}$ in. (29.2cm.) 12th/13th Century A.D.

(See PLATE VI)

55 A GANDHARA GREY SCHIST STANDING FIGURE OF BUDDHA, wearing a loosely pleated sanghoti, (arms below elbows missing), on a rectangular base decorated with rosettes and columnar motifs, the features of the face of the Buddha in *samadhi*, with wavy hair and circular *ushnisha*, (aureole missing), $20\frac{3}{4}$ in. (52.7cm.), 3rd/4th Century A.D.

(See PLATE VI)

56 A GANDHARA STUCCO HEAD OF BUDDHA, the features of the face in *samadhi*, with wavy hair, flat behind, 10 $\frac{1}{4}$ in. (26cm.), 4th/5th Century A.D.

57 A HADDA STUCCO HEAD OF BUDDHA, the features of the face in *samadhi*, with wavy hair and circular *usnisa* (damaged), traces of red-painted decoration on the face, 9 $\frac{1}{4}$ in. (23.5cm.), 4th/5th Century A.D.

58 A Central Indian buff sandstone male Head wearing a jewelled crown, *siraschakra* behind, 9 $\frac{3}{4}$ in., (24.8cm.), c. 11th/12th Century A.D.

59 A LARGE BUFF SANDSTONE HEAD OF BRAHMA, four headed, two heads one surmounting the other to the left of the larger frontal face, the fourth on the right side of the frontal face, all the faces with plump features, a row of skulls below the *jata mukuta* of the principal head, 14 $\frac{1}{2}$ in. (26.8cm.), c. 9th Century A.D.

60 A SMALL EASTERN INDIAN YELLOWISH STONE STELE carved with the figure of Buddha seated in *vajraparyanka* on an elaborate lotus throne in earth-touching *mudra*, sashes hanging to either side of the posts of the throne, a miniature stupa to either side of the Buddha's head, two lions on the *bhadra-pitha*, the Buddhist creed inscribed on the back, 11in. (29.2cm.) by 8 $\frac{1}{2}$ in. (21.6cm.), c. 10th Century A.D.

61 AN EASTERN INDIAN GREY STONE STELE with arcaded top, carved with a figure of Parvati, four-armed, she is carrying a lingam in her upper right hand, a *pustaka* (book) in her upper left, her lower right hand is in *varada mudra*, and in her lower left an unidentified object, she is attended by flying figures in the two top corners, the figure of Ganesha on her left, another attendant figure on her right, and a peacock, a diminutive attendant figure on the *bhadrapitha*, 20in. (50.8cm.), by 11 $\frac{1}{2}$ in. (29.2cm.), c. 11th Century A.D.

62 A FRAGMENTARY GANDHARA GREY SCHIST RELIEF carved with the upper part of a figure of a bodhisattva, a fan-shaped ornament in his hair, surrounded by female attendants, and two youths, the head of an ascetic below, with a balustrade above with female figures looking over it, 8 $\frac{3}{8}$ in. (22cm.) by 12 $\frac{3}{4}$ in. (32.4cm.), 3rd/4th Century A.D.

63 A LARGE CENTRAL INDIAN REDDISH STONE EK-MUKH-LINGAM carved with a head of Siva, 24in. (60.9cm.), Gupta, 5th Century

SOUTH INDIAN BRONZES

64 A SOUTH INDIAN BRONZE FIGURE OF SIVA, standing in a frontal position, and wearing princely adornments, four-armed, he is carrying the *mriga* and *parasu* in his two upper hands, his right hand is in *abhaya mudra* and his lower left in *abhaya varada mudra*, he has high-piled *jata-mukuta*, on a circular base and square platform, with four spikes, 14¼in. (36.2cm.)

65 A LARGE SOUTH INDIAN BRONZE FIGURE OF SIVA, from a Somaskanda Group, he is sitting in *lalitasana* on the triangular lotus seat, carrying the axe (*parasu*) in his upper right hand and the buck (*mriga*) in his upper left, the lower right hand in *abhaya mudra* and the lower left in *ahuya-varada-mudra*, he is wearing the usual princely garments and ritual jewellery, with high-piled *jata-mukuta*, 26½in. (57.3cm.)

66 A SOUTH INDIAN BRONZE FIGURE OF SIVA, standing with his body flexed on an oval base, the God is four-armed, he is carrying the *parasu* and *mriga* in his two upper hands, the lower left hand is in *katakamukha* and the lower right is pendent and in a similar position, his ritual accoutrements include a *yajnopavita*, shoulder tassels, necklets, armlets and anklets, also an *udarabandha* and jewelled *katisutra* with lion-headed clasp, he is wearing *ardharuka*, he has one circular *kundula*, and high-piled *jata-mukuta* with crescent moon attached, 18in. (45.8cm.), 15th Century A.D.

(See PLATE X)

67 A FINE SOUTH INDIAN BRONZE FIGURE OF PARVATI, the Goddess is standing with her right hand raised in *kataka mudra* and her left in *lola hasta* on an oval lotus *pitha* and square stepped pedestal with a loop at each corner for suspension, she is wearing a skirt with horizontally striped designs and an elaborately jewelled girdle, and waist-band hung with pearl tassels and loops, around her neck are strands of pearls and a pearl *vajnopavita* falls in sinewy curves between her breasts and down her back; her shoulder tassels are hung with rosettes and her upper armlets have elaborate jewelled clasps, she is wearing high piled *jata mukuta* and below the pierced *siraschakra*, attached to the back of her diadem are a row of short spiral curls, good green patina, $29\frac{1}{4}$ in. (74.3cm.), Madras, 15th Century A.D.

* * Compare:

* Rietberg, pl. 45a, b

Codrington, pl. 57, no. 322

Formerly in the Dr. J. R. Belmont Collection

(See PLATE XI)

68 A FINE NAGAPATTINAM BRONZE FIGURE OF BUDDHA, standing in a frontal position on a circular double lotus base, his right hand in *abhaya mudra* and the left in *varada mudra*, he is wearing a closely fitting robe with incised horizontal folds, the garment falls straight down the back of the figure and hangs loosely from the arms, the edges are emphasised by undulating folds, the features of the face in *samadhi*, the ears pendulous, the hair composed of small circular curls, with short flammiform *usnisa*, $30\frac{1}{4}$ in. (76.9cm.), 12th Century A.D.

(See PLATE XII)

PRE-COLUMBIAN POTTERY

69 A Nazca orange pottery Effigy Vessel on rounded base, the neck formed as the head of a man with ears and nose in relief, and the body decorated with two abstract naturalistic motifs in red, ochre and brown, $7\frac{3}{4}$ in. (19.7cm.), 2nd/4th Century A.D., South Coast of Peru

70 A NAZCA ORANGE POTTERY BOWL on rounded base and with straight, slightly flaring sides, decorated on the exterior in grey, buff, black and red with two zoomorphic monsters, their feline heads with tongues extended, $7\frac{1}{4}$ in. diam., (18.5cm.), 2nd/4th Century A.D., South Coast of Peru

71 Another Nazca polychrome pottery Bowl, of similar form but smaller, the exterior with a frieze of exotic birds on a buff ground, $6\frac{3}{4}$ in. diam. (17.2cm.), 2nd/4th Century A.D., South Coast of Peru

72 A MOCHICA ORANGE POTTERY STIRRUP VESSEL formed as the head of a man wearing a circular cap with lappets and plugs in his ears, the headdress decorated with geometric motifs reserved on a buff ground, $10\frac{1}{2}$ in. (26.1cm.), 3rd/6th Century A.D. North Coast of Peru

* * For the type see Lehmann, pl. 81

73 A MOCHICA BROWNISH POTTERY VESSEL with bi-conical body and single central spout of tapering form from which the strap handle extends to the shoulder, upper surface of the body decorated with a zone of 'S' scrolls in orange on a buff slip ground, $6\frac{3}{4}$ in. (17.2cm.), c. 800-1200 A.D. North Coast of Peru

74 A Mochica orange pottery stirrup spout Vessel with mound-shaped body bearing the figures of two monstrous fish reserved against a buff ground, $8\frac{1}{2}$ in. (21.5cm.), c. 800-1200 A.D. North Coast of Peru

75 A LARGE NAZCA POLYCHROME POTTERY OLLA, the upper part of the almost spherical body bearing on either side a composite bird-like deity of the Trophy Head Cult, with short slightly flaring neck, 11in. (28cm.), c. 1st/4th Century A.D. South Coast of Peru

76 A VERA-CRUZ ORANGE POTTERY NAKED MALE FIGURE, a band of scrolling across his chest and necklace around his neck, with arms upraised (head, right arm and feet missing), 15in. (38.1cm.), *Classic Period, Mexico*

AMERICAN INDIAN AND ESKIMO ART

77 An American Indian red catlinite Pipe Bowl with geometric lead inlay, 4 $\frac{3}{4}$ in. long (12cm.), *Plains Cree*.

78 A Zuni Indian carved wood War God of highly stylised form, 21 $\frac{1}{2}$ in. (54.6cm.), *New Mexico*

* * For the type see Douglas and D'Harnoncourt, p. 114
The Zuni have two war gods of whom images are made for use in regularly recurring ceremonies. They can only be carved from the wood of pines that have been struck by lightning

79 A HAIDA ARGILLITE TOTEMIC CARVING on rectangular base, formed of three animal figures seated one behind the other, interspersed with an inverted human figure and a standing figure, 12in. long (30.5cm.) by 9in. high (22.9cm.), *Queen Charlotte Islands, (damaged)*

80 A PACIFIC NORTH WEST COAST IVORY CARVING of totemic type, formed of the figure of a seated bear surmounted by a thunderbird, its wings held forward and its breast bearing an anthropomorphic mask, in turn surmounted by the figure of another bird, flat behind and slightly curving, 7 $\frac{3}{4}$ in. (19.7cm.)

* * Formerly in the Heeramanek Collection

81 AN ESKIMO IVORY PIPE decorated all over with hunting scenes, including men in boats, waluruses, seals, musk-ox and abstract motifs, 8 $\frac{3}{4}$ in. long (22.2cm.)

82 A HAIDA ARGILLITE TOTEMIC CARVING formed of the figure of a crouching bear, surmounted by a raven with wings forward, on the head of which sits an eagle, 10 $\frac{1}{2}$ in. (26.6cm.), *Queen Charlotte Islands*

82A A PLAINS INDIANS BUCKSKIN JACKET, with fringe on the shoulders and two patch pockets, the front embroidered with flowers, marked 'Ihy' inside the back of the neck, *Sioux*, c. 1860-70

83 A NAVAHO INDIAN WOOL RUG decorated in shades of brown and buff with geometric designs comprising stepped motifs and two conjoined central lozenges, two highly stylised human figures contained within them, within a stepped framework, $86\frac{3}{8}$ in. (219.5cm.) by $48\frac{3}{4}$ in. (123.8cm.)

84 A PACIFIC NORTH-WEST COAST COPPER MASK, the face with small, round, open eyes, and wide mouth, the lower half of the slightly beaked nose attached separately, holes round the sides for attachment, $7\frac{1}{2}$ in. (19cm.)

* * * Formerly in the Heye Foundation

(See PLATE XIII)

OCEANIC ART

85 AN IMPORTANT HAWAIIAN LIGHT-BROWN WOOD 'STICK' GOD, (*aumakua*), the prop of tapering, pointed form, the terminal in the form of a male human figure, with wide shoulders and strong, stocky body, his thin arms resting on his thighs, with rounded head, large depressed eyes, and small mouth showing bared teeth, $14\frac{3}{8}$ in. (36.5cm.) with a label on the prop reading 'Tahiti, Gesellschafts-Inseln, vor 1775, Götzenbild' ('Tahiti, Society Islands. Before 1775. Godfigure')

* * * The label on the prop would seem to be incorrect and was probably added later. Hawaii was not discovered by Europeans until after 1775 'Stick' Gods were used on ceremonial occasions, and were Gods of a family or personal nature. They were thrust into the ground but were not actually revered themselves but acted merely as receptacles in which the spirit from the other world could reside while a ceremony was being conducted. After use they were stowed away in a basket

(See PLATE XIV)

86 A New Guinea Basketry Mask, of grotesque openwork form, with yellow, red, and white-painted decoration, 15in. (38.1cm.), *Maprik*

87 A NEW HEBRIDES FERN-WOOD MASK modelled with four grotesque human faces, with peaked headdress, and boar's tusks additions to two of the faces, red, white and black-painted decoration, 20 $\frac{3}{8}$ in. (51.8cm.)

88 A RAROTONGAN WOOD POLE-SPEAR, the paddle-shaped blade with finely scalloped edges, 99in. (251.5cm.)

89 A Caroline Islands carved wood Box of oval form, with pierced lug handles, and with central pierced knop, 6 $\frac{1}{2}$ in. (17.2cm.); and a Samoan carved wood miniature Kava Bowl of octagonal form and on eight feet, the flattened rim with geometric designs, and the top of the legs also with abstract motifs, all filled with lime, 8in. diam. (20.3cm.) (2)

90 A NEW GUINEA WOOD COMMEMORATIVE BOARD (*Gope*), of long, oval form, painted in red, black and white, with a stylised human figure in low relief, the top and bottom of the board pierced with a large hole, 46in. (116.8cm.), *Kerewa Area, Papuan Gulf*

91 A MAORI CARVED WOOD MODEL CANOE, the exterior decorated with linear and notched motifs, the ends with stylised masks, the eyes inset with circlets of haliotis shell, 55 $\frac{1}{2}$ in. (141cm.), *New Zealand*

92 A Maori greyish stone Mere, with round-edged blade and cylindrical handle terminating in a grooved butt and pierced with a hole for suspension, 12 $\frac{5}{8}$ in. (32.1cm.), *New Zealand*

93 A MAORI WHALE-BONE MERE of flattened form, with leaf-shaped blade and rounded butt pierced with a hole for suspension, $18\frac{3}{4}$ in. (47.6cm.), *New Zealand*

* * * Formerly in the Beasley Collection

94 A NEW GUINEA CARVED WOOD FIGURE of grotesque form, with open-work body and long beaked nose, the whole with white, yellow and red-painted decoration, with fibre attachments, $26\frac{1}{2}$ in. (67.3cm.)

95 AN ADMIRALTY ISLANDS APRON composed of a panel of woven fibre with fibre strings for tying round the waist, the principal panel composed of small circular white shell beads with polychrome beads interspersed to form a lozenge-shaped design, with vertical stripes between, the coloured beads are white, grey and red, the lower edge with strands of beads terminating in fibre tassels hung with pendants, approximately 23in. (58.4cm.) by 17in. (43.2cm.)

* * * Cf. Webster, Cat. no. 20, no. 28

The Property of Mrs. G. M. Clarke

96 A SMALL MAORI JADE TIKI, of typical grotesque form, its head slightly tilted to the left, $3\frac{5}{8}$ in. (9.2cm.), *New Zealand*

The Property of Eric A. Peters, Esq.

97 A FINE SMALL SEPIK RIVER CARVED WOOD MALE FIGURE of highly stylised form, his hands resting on his thighs, with long, beaked nose, and with a projection from the crown of his head, $6\frac{1}{2}$ in. (16.5cm.), *New Guinea*

* * * Cf. Linton and Wingert, pl. 113

(See PLATE XV)

The Property of L. M. W. Van Oosterom, Esq.

98 A MAORI CARVED WOOD FEATHER BOX, of boat-shaped form, each end with a tiki-like figure in low relief, their heads in the round, the bowl and cover carved all over with linear, notched and scroll designs, $18\frac{3}{4}$ in. long, (47.7cm.), *New Zealand*

(See PLATE XV)

99 A small Solomon Islands carved wood Staff of phallic form, surmounted by a small crouching human figure with flaring headdress, $8\frac{3}{4}$ in. (22.2cm.), *Polynesia*; and a small Sepik River openwork Carving, $7\frac{7}{8}$ in. (20cm.) (2)

100 A FINE SEPIK RIVER CARVED WOOD MALE FIGURE of thin, elongated form, with his long arms resting on his thighs, with fibre lion-cloth, the head with beaked nose, and traces of red pigment around the eyes, the ears with fibre earrings, with short cylindrical headdress, $20\frac{1}{2}$ in. (52cm.)

(See PLATE XVI)

101 A NEW GUINEA CARVED WOOD MASK (*Kanapei*) of highly stylised human form, with elongated face terminating in a conical knop on the chin, the eyes with pierced, oval pupils and the hooked nose with an ornament through it, decorated with orange bands on the face and forehead, holes round edges for attachment, $14\frac{1}{2}$ in. (36.9cm.), *Sepik River Area*

* * Literature: *Anthropos*, 1911, Band 6, Hef. 2, Taf. 1., (an article by Pater Franz Vormann)

(See PLATE XVII)

Various Properties

102 A LARGE MAORI CARVED WOOD FIGURE, with elongated body and large head, the face with grotesque tiki-like features, the arms held across the chest, 44in. (111.8cm.), *New Zealand*

(See PLATE XVIII)

103 A Solomon Islands carved wood Male Figure, standing on a circular base, his hands folded across his stomach, wearing a red-painted cap, red-painted decoration also on the base, 19in. (48.3cm.)

104 A SOLOMON ISLANDS CARVED WOOD FOOD BOWL of oval form, and with the heads of two stylised frigate birds protruding at either end, their heads and wings with inlaid zig-zags of mother-of-pearl, 21 $\frac{1}{8}$ in. (53.7cm.)

105 A MAORI FLAX DRESS MAT of large rectangular form, the body of the garment covered in long dark-brown fibre tufts, with borders on three sides worked with small rectangular wool panels chiefly in green, red, yellow, and black, approx. 60in. (152.4cm.) by 63in. (160cm.)

106 A NEW HEBRIDES FERNWOOD MASK, the face with open eyes, short beaked nose, and large mouth with protruding tongue, with projecting lug beard, 14 $\frac{3}{4}$ in. (37.5cm.)

107 A MALAITA ISLAND CARVED WOOD CLUB of slender leaf-shaped form, a medial ridge down the blade on each side crossed by a horizontal ridge, with butt of lunate form and handle bound with plaited sinnet, 28 $\frac{5}{8}$ in. (72.7cm.), *Melanesia*

108 A SOLOMON ISLANDS CARVED WOOD HAND CLUB of slender lozenge shape, a central ridge down each side of the blade terminating at the pointed tip, the handle bound with fibre and terminating in a lunate butt, 25 $\frac{1}{2}$ in. (64.8cm.), *Melanesia*

* * Cf. Edge-Partington p. 220 figs. 3-4

109 A MAORI FLAX DRESS MAT of slightly flaring form, loosely woven in undyed fibre and with panels of fringing on the upper corners, the lower edge (*taniko*) closely woven with an abstract pattern in red and brown composed of triangles and chevron motifs, the back with panels of wool embroidery of abstract designs, approx. 70 $\frac{1}{2}$ in. long (179.1cm.) by 49 $\frac{1}{2}$ in. (126.4cm.)

110 A SEPIK RIVER BAMBOO GHOST FLUTE with four panels of basket-work on the haft, surmounted by a highly stylised human wood figure on whose head is perched the figure of a long beaked bird, 100in. long (253.9cm.), *New Guinea*

111 A Fiji carved wood war Club of 'gunstock' type, the blade with dentate bands (worn) and the cylindrical handle terminating in a rounded butt, 37½in. (95.2cm.); and a Fiji wood War Club with finial formed of tree-roots and the handle decorated with a panel of zig-zag motifs, 43⅓in. (109.5cm.), *Polynesia* (2)

112 A Fiji carved wood Club with cylindrical handle and 'pineapple' finial tapering to a point, the handle decorated with linear bands, 33¼in. (84.5cm.); and another Fiji carved wood War Club, also with cylindrical haft and bands of elaborate linear motifs on the handle, the blade of 'gunstock' type, 41⅝in. (105.7cm.) *Polynesia* (2)

113 A Fiji carved wood 'gunstock' type Club, the wide part of the blade left rough and the cylindrical haft with rounded butt, 40¼in. (102.3cm.); and a New Caledonia wood Club with rounded head lobed at the edges and ridge just above the slightly tapering handle, 27¾in. (70.5cm.) (2)

114 A Tonga carved wood Club of lozenge-shaped section and with haft flaring slightly towards the blade, decorated all over with panels of zig-zag lines, 43⅔in. (110.2cm.); another Tonga wood Club, also of lozenge-shaped section, the slender handle expanding to form a leaf-shaped blade, carved all over with panels of zig-zag motifs, 39¾in. (101cm.); and a Maori wood Club (*Tewhatewha*) with slender, slightly flaring haft and axe-shaped blade, 45¾in. (116.3cm.) (3)

115 A Fiji carved wood Club with rounded head and cylindrical haft, zig-zag bands on the handle, 40½in. (102.9cm.); and another Fiji wood Club of 'gunstock' type with similar band of decoration on the handle and the blade roughly ridged, 40¼in. (102.2cm.) (2)

116 An Easter Island carved wood Staff (*Ua*) of slightly flaring, spatulate form, the handle terminating in a janus human head with ridged coiffure, $34\frac{1}{4}$ in. (87cm.); and a New Britain dark wood Club, each end of the slender haft flattened to form rounded blades, $54\frac{1}{8}$ in. (137.5cm.) (2)

117 A TAHITIAN DARK WOOD POLE SPEAR with long slender haft and narrow leaf-shaped blade with medial ridge on either side, a double 'collar' at the top of the haft decorated with lunate motifs and herring-bone bands, the butt with double grooves, $118\frac{3}{4}$ in. long (301.5cm.), *Society Islands*

* * For the type see Edge-Partington, p. 25 fig. 5

118 A Group of Australian Aborigine wood Artifacts comprising an oval wood Bowl, $18\frac{3}{8}$ in. (46.6cm.) by $8\frac{1}{4}$ in. (21cm.), an interesting wood boomerang-shaped Club with lightly incised designs including a human figure and a bird, the handle and triangular butt with more deeply incised linear motifs, $31\frac{1}{4}$ in. (79.4cm.), a wood Shield with carved linear decoration, painted red and white, $6\frac{1}{2}$ in. (16.6cm.) by $28\frac{3}{4}$ in. (73cm.) and three wood Woomeras, all with incised linear motifs, $25\frac{1}{4}$ in. (64.2cm.)/ $26\frac{1}{2}$ in. (67.3cm.), *Australasia* (6)

119 AN ASMAT CARVED WOOD FOOD VESSEL of long, slender boat-shaped form, notched decoration round the edges, the ends in the form of animals' heads, which jut out and form the handles, a panel of scrolling motifs and an animal's head below each handle, $42\frac{1}{2}$ in. long (108cm.), *New Guinea*

120 A MAORI CARVED WOOD POST of flattened, rectangular form, decorated with two grotesque and highly stylised tiki-like figures, $36\frac{1}{2}$ in. (92.7cm.) by $5\frac{7}{8}$ in. (15cm.), *New Zealand*

* * Formerly in the possession of Sarah Bernhardt

121 ANOTHER MAORI CARVED WOOD POST of flattened, rectangular form, carved all over in an intricate design composed of grotesque tiki-like figures and heads, their eyes inset with roundels of haliotis shell, the whole covered in a reddish pigment, $66\frac{3}{4}$ in. (169.5cm.) by $9\frac{1}{2}$ in. (24.2cm.)

122 AN EASTER ISLANDS CARVED WOOD FIGURE OF A MAN, of typical emaciated form, with elongated body and pendent arms, with pronounced spinal cord and rib-cage, the head with short beard and depressed eyes, with long, pendent ears, $18\frac{1}{8}$ in. (46.4cm.), *Polynesia*

* * Formerly in the W. Muensterberger Collection

(See PLATE XV)

123 A NEW GUINEA ANCESTRAL SKULL, the face overlaid with clay and decorated with abstract linear motifs in brownish slip on a buff ground, the eyes, eyebrows, forehead and chin inlaid with cypraea shells, the nose hooked and mouth open, the hair replaced by lengths of string, and a short chain attached to chin, $10\frac{1}{4}$ in. (26cm.)

* * Compare: Chauvet figs. 33-35
Guiart p. 193 no. 154
Leenhardt pl. 13
Zervos et al fig. 55

These ancestral skulls are kept in long rows inside the ceremonial houses

(See PLATE XIX)

124 A LARGE ADMIRALTY ISLANDS CARVED WOOD FOOD BOWL, of deep circular form, on four feet, with twin openwork scrolling handles, a frieze of geometric designs round the exterior rim, $32\frac{3}{8}$ in. (82.2cm.)

For the type see Guiart, fig. 67

(See PLATE XX)

AFRICAN SCULPTURE

The Property of Frau Maria Fischer and Herr Bernd Fischer

125 **A MAGNIFICENT EARLY BENIN BRONZE HEAD OF AN OBA**, wearing a short coral choker, the face with sensitively cast features, the pupils of the eyes inset with iron, four cicatrisation marks above each eye, and two vertical bands between the eyes inset with iron, the hair is worn in overlapping layers, and a vessel in the form of a calabash with globular body and cylindrical neck projects from the crown of the head, (chin damaged), 20in. (50.8cm.), 16th Century A.D.

* * The head belonged originally to the father-in-law and grandfather of the present owners, Herr Eugen Fischer, who had trading companies in Nigeria and the Cameroons between 1880-1890. He was given the head by the Amapetu (King) of Mahin during the period between 1880-1884

(See FRONTISPIECE PLATE XXI AND PLATES XXII. XXIII AND XXIV)

Various Properties

126 A Mangbetu Harp, the body of the instrument formed of skin stretched over a wood frame, the wood neck of curving form terminating in a human head, 33in. (83.8cm.)

127 A BENIN CARVED WOOD HEAD, with deep choker, a feather to the left side of the head, with plaited strands of hair forming a loop to either side of the head, 21½in. (54.6cm.)

128 A Barotse carved wood oval Box and Cover, the latter surmounted by the figures of two elephants, the exterior rim of the box with geometric designs, 20¼in. long (51.5cm.)

129 A Yoruba 'Shango' wood Staff in the form of a kneeling female figure, her hands holding her breasts, with projecting headdress, strings of beads round her stomach and neck, 14in. (35.6cm.), *Nigeria*

130 A Baule wood Mask with human and animal features, the face with slit eyes, and long fang-like teeth, with notched beard and tall ears, 11⅓in. (28.9cm.), *Ivory Coast*

131 A Baule carved wood Heddle Pulley, the finial in the form of a finely carved horned human head, geometric decoration on the pulley, 6½in. (15.5cm.)

132 A Baule carved wood Drum Beater, the ridged haft with geometric decoration, the finial in the form of a horned human face with the crescentic attachment behind the head forming the beater, and with three holes for attachment, and also with geometric decoration, the end of the haft with a loop for attachments, 10⅔in. (26.4cm.), *Ivory Coast*

133 A YORUBA CARVED WOOD HELMET MASK, with large protruding eyes, and two tall flat rectangular projections with rounded ends springing from the crown of the head, 31in. (78.8cm.)

134 A LARGE SENUFO CARVED WOOD HEADDRESS in the form of the tall, standing figure of a hornbill (Porpianong, symbol of life force), the stylised wings outstretched with a small open triangular panel at each corner, a small hole on the top corner of each wing, the long bill touching the centre of its prominent rounded belly, the whole with white spotted decoration on a black ground, black horizontal stripes on the wings, $46\frac{3}{4}$ in. (118.7cm.), *Ivory Coast*

135 A Balega white-painted wood Mask, the face of heart-shaped form, with slit eyes, with holes round the edges for attachments, $9\frac{3}{8}$ in. (23.8cm.)

136 A small Ashanti wood Stool, with concave seat, the central cylindrical support with openwork decoration, the four other supports with notched outer edges, on rectangular base, good patina, 8in. (20.3cm.); a Bayaka wood Headrest decorated with brass and copper wire and brass studs, 6in (15.3cm.); and a Mashona wood Head-Rest of typical form, $5\frac{1}{2}$ in (14cm.) (3)

137 A DAN CARVED WOOD FEMALE FETISH FIGURE, with small pendent breasts, her arms at her sides, on short stocky legs, the figure hung all over with fibre bags and pendants containing fetish material, with fibre strands falling down over the face, $21\frac{3}{4}$ in. (55.2cm.), *Liberia*

* * * Formerly in the Touré Collection

(See PLATE XXV)

138 THE UPPER PART OF A BASONGE CARVED WOOD FETISH FIGURE, the stylised head with eyebrows, mouth, forehead and rudimentary beard all with metal stud decoration, the crown of the head hollow and worn, the body with protruding stomach, the hands held to either side, a leather band with some fetish material attached around the body under the armpits, $18\frac{1}{2}$ in. (47cm.), *Congo*

(See PLATE XXV)

139 A FANG CARVED WOOD MALE FIGURE, standing with his body slightly bent, his right arm held across his stomach, his left behind his back, two panels of cicatrisation on the thighs, the eyes inset with metal studs, with flat notched coiffure in the centre of the crown of the head with two incised strands falling in a crescent-shaped design on to the forehead, $18\frac{1}{2}$ in. (47cm.)

(See PLATE XXV)

140 A FINE DAN WOOD MASK, the oval face with large round open eyes, small retroussé nose and protruding triangular mouth, the rims of the eyes with reddish pigment, holes round the edges for attachments, with fibre attachments round the crown of the head, red cotton strands to either sides of the cheeks, and with long fibre beard, $9\frac{1}{4}$ in. (23.5cm.), height overall approximately $18\frac{1}{2}$ in. (47cm.). *Ivory Coast*

* * * Formerly in the P. Rabut Collection

(See PLATE XXVI)

141 A BAULE CARVED WOOD FIGURE OF A WOMAN, she stands on a circular base with notched edges holding her hands to her stomach, strings of beads round her hips and left ankle, the features of the face somewhat stylised and cicatrisation marks on the forehead and neck, with elaborate plaited and striated coiffure, $16\frac{1}{2}$ in. (41.9cm.), *Ivory Coast*

142 An Ashanti repoussé brass Dish with flat base and slightly flaring, straight sides, the tondo with a central boss from which radiate rays within concentric circles, and the flattened rim bearing the figures of crocodiles, plant motifs and panels of dots, $12\frac{1}{4}$ in. diam. (21.1cm.); and another similar, but smaller, $10\frac{1}{2}$ in. diam. (26.7cm.) (2)

143 A BAMBARA CARVED WOOD DANCE HEADDRESS in the form of an antelope, with long upward-curving horizontal horns, the head with geometric motifs, 10in. (25.4cm.)

144 THREE BIDYOGO CARVED WOOD SPOONS, all in the form of stylised female figures, the bowl of the spoon forming her head, her breasts carved in relief on the long handle, $19\frac{3}{4}$ in. (50.2cm.)/ $26\frac{5}{8}$ in. (67.6cm.) (3)

145 A Bawili carved wood Mask, with small open circular eyes, and large mouth showing bared teeth, with black painted decoration, $9\frac{1}{2}$ in. (24.1cm.), *Congo*

146 A Bambara carved wood Dance Headdress (*chi-wara*), in the form of an antelope, with openwork mane and tall vertical horns, the animal surmounting a wicker-work cap covered in woven fibre with cowrie-shell ornament, 42in. (106.7cm.)

147 A YORUBA CARVED WOOD KNEELING FEMALE FIGURE holding a bowl used to contain kola nuts for *ifa* divinisation between her hands, 11 $\frac{3}{4}$ in. (29.8cm.)

148 A Bakuba carved wood Figure of a dog, used for divining, its back plain and slightly concave, the rest of its coat indicated by a chequer-board design of small raised rectangles, 2 $\frac{3}{4}$ in. (7cm.)

149 A BALUBA CARVED IVORY TALISMAN carved from the tip of a tusk and in the form of a female figure, the stylised body following the curve of the tusk, and decorated with circle-dot motifs, pierced with a square hole for suspension, the head finely modelled and with lobed coiffure, 4 $\frac{7}{8}$ in. (12.4cm.)

150 A FINE DAN CARVED WOOD MASK, the face with large, circular open eyes, upturned nose and thick, protruding diamond-shaped mouth, holes round the sides for attachment, 10in. (25.4cm.)

(See PLATE XXVII)

151 A small West African carved wood Figure, with arms held to its sides, and highly stylised head, 6 $\frac{1}{4}$ in. (15.9cm.)

152 A Sierra Leone carved wood Amulet of flattened form and carved in the form of a human figure with large crescentic coiffure, 7 $\frac{1}{2}$ in. (19cm.)

153 A DOGON CARVED WOOD MALE FIGURE, standing with his legs close together and slightly bent, his hands resting on them, with long straight neck, and bearded head, 28 $\frac{1}{4}$ in. (71.7cm.)

154 A BAYAKA CARVED WOOD MALE FIGURE, his arms held to his chest, with lobed and crested coiffure, the body with white and red-spotted decoration, the face with white and red painted details, strings of beads round the head, neck and stomach, 31 $\frac{1}{2}$ in. (80cm.), *Congo*

155 An Ekoi carved wood Janus Head, the whole covered in skin, the flaring neck with basketwork base, the faces of typical grotesque form, with open mouths and lunate eyes. $9\frac{1}{2}$ in. (24.1cm.), *Nigeria*

156 A BASONGE CARVED WOOD MASK (*kifwebe*), of highly stylised form, with protruding eyes and mouth, the whole with horizontal grooving and green, black and white painted decoration, with fibre attachments forming a beard, holes round the sides for attachment, $14\frac{1}{2}$ in. (36.8cm.)

157 A BAULE CARVED WOOD MALE FIGURE, standing with his hands at his sides on a circular, ridged base, cicatrisation marks on the torso, neck and forehead, the face with stylised elongated features and spade beard, his hair of striated, ridged form, a string of white beads round the left ankle, $17\frac{1}{2}$ in. (44.5cm.), *Ivory Coast*

158 An attractive Cameroons wood Bottle Stopper, the finial in the form of a human head, with typical plump features and crescentic coiffure, $8\frac{1}{4}$ in. (21cm.)

159 A BALUBA CARVED WOOD STAFF covered in metal sheeting with small raised dots forming a spiral design, the finial in the form of a human head with lobed coiffure, two bearded heads, with beards touching, carved on each side of the lower part of the haft, $66\frac{1}{2}$ in. (68.9cm.), *Congo*

(See PLATE XXVIII)

160 A BENIN BRONZE STAFF HANDLE with stem composed of open lattice-work decoration, the finial in the form of an ibis with outstretched wings, $13\frac{5}{8}$ in. (34.6cm.), *Nigeria*

(See PLATE XXVIII)

161 A BENIN IVORY ARMLET of ovoid section, the sides decorated with panels of guilloche divided by zig-zag bands, tongues forming borders and the edges with holes for attachment, $4\frac{1}{4}$ in. (10.8cm.), *Nigeria*

* * * Formerly in the Wolfgang von Palen Collection

(See PLATE XXVIII)

162 A BENIN TERRA-COTTA HEAD OF AN OBA, with coral choker, and reticulated headdress, hole in crown of head, 9in. (22.9cm.), *Nigeria*

* * * Formerly in the Collection of Sir Jacob Epstein

(See PLATE XXVIII)

163 A FANG CARVED WOOD MASK, with white-painted elongated face, small holes outlining the eyebrows, the hair painted black, with fibre beard, mask 15 $\frac{3}{4}$ in. (39cm.), approximately 25 $\frac{1}{2}$ in. overall

164 A Dan carved wood Mask, with projecting ridged forehead, cylindrical eyes and large open mouth, fibre attachments under the chin, 7 $\frac{1}{2}$ in (19.1cm.)

* * * Formerly in the P. Rabut Collection

165 A LARGE CARVED WOOD CAMEROONS MALE FIGURE, standing with his body leaning slightly forward, on two raised blocks, carrying a horn in his right hand, his left also across his slightly protruding stomach, the face with open mouth and large eyes, the whole painted black with some red and white details, wearing a black, red and white horizontally striped turban, 6ft. 3in. (173.5cm.)

(See PLATE XXIX)

The Property of L. M. W. Van Oosterom, Esq.

166 A DAN CARVED WOOD MASK with hornbill and human characteristics, with long, beaked nose, with fibre attachments, holes round the sides for attachments, 12in (30.5cm.), *Ivory Coast*

167 A Balega carved wood Human Mask, with protruding cheekbones, open eyes and mouth, with holes at the edges for attachments, 4 $\frac{1}{4}$ in. (10.8cm.), *Congo*

168 A Bafo ivory Horn with ridged finial surmounted by a human figure, 16 $\frac{1}{2}$ in. (41.9cm.)

169 A Bakwele carved wood female Figure, the head with cap-like coiffure, the face with plump features and diminutive eyes, the hands held to either side of the navel, $8\frac{1}{4}$ in. (21cm.),

170 A Bateke fibre Necklet, with two pendants in the form of carved wood human figures, the bodies encased in fetish material. *Figures* 4in. and $4\frac{1}{2}$ in. (10.2 and 11.5cm.)

171 A small Bawii carved wood female Figure, her hands held across her stomach, wearing a conical headdress, $4\frac{3}{4}$ in. (12.1cm.), *Congo*

172 A Baule carved wood Staff, notching on the haft, the finial in the form of a human head, $26\frac{3}{8}$ in. (67cm.), *Ivory Coast*

173 A small Dan wood Mask, the face of oval form, with slit eyes, $3\frac{3}{4}$ in. (9.5cm.); and another, with pursed lips, $4\frac{1}{4}$ in. (10.8cm.), *both Ivory Coast* (2)

174 A BALEGA CARVED WOOD FIGURE of highly abstract design, with pendent arms and heart-shaped face, 9in. (22.9cm.), *Congo*

175 A DAN CARVED WOOD MASK, with domed forehead, small slit eyes, triangular mouth and upturned nose, grooves round the sides of the face, and holes around the edges for attachments, $9\frac{3}{8}$ in. (23.8cm.), *Ivory Coast*

176 A Bena Lulua carved wood Figure of typical angular form, with flaring headdress, the hands held to the stomach, 7in. (17.8cm.), *Congo*

177 Another Bena Lulua carved wood Figure, smaller, cicatrisation marks on the body, neck and head, with pointed headdress, $5\frac{3}{4}$ in. (14.6cm.), *Congo*

178 A small Bateke carved wood male Figure, with spade-like beard, the body covered in fetish material, $4\frac{1}{2}$ in. (11.5cm.), *Congo*; and an amusing small Bakongo carved wood human-headed four-legged animal, 3in. (7.6cm.), *Congo* (2)

179 An attractive small Bawili carved wood female Figure, standing with her short arms at her sides, with vertically lobed coiffure, the eyes inset with panels of glass, 6in. (15.3cm.), *Congo*

180 A small Bayaka carved wood Figure of highly stylised form, with long arms held to the stomach, the face with large eyes and pointed chin, wearing a metal necklet, $6\frac{3}{4}$ in. (17.1cm.), *Congo*

181 A small Bena Lulua carved wood Figure, the body of angular form, with hands held to the stomach, with elongated neck, and peaked coiffure, $6\frac{3}{8}$ in. (16.2cm.), *Congo*

182 A BATETELA CARVED WOOD FIGURE, wearing a cotton loin-cloth, his hands held to his stomach, with ovoid basketwork headdress filled with fetish material, $15\frac{1}{4}$ in. (40cm.), *Congo*

(See PLATE XXX)

183 A BABUEMBE STANDING FEMALE FIGURE, with crescentic, triple-lobed coiffure, with distended stomach for fetish material and covered with a panel of glass, carrying a long staff in her right hand, and a bag in her left, with fibre strands round her stomach, 15in. (38.1cm.), *Congo*

(See PLATE XXX)

184 A BAYAKA CARVED WOOD FETISH FIGURE, the face of typical, highly stylised form with upturned nose, the body hung with fibre attachments and wood pendants, $14\frac{1}{4}$ in (36.2cm.), *Congo*

(See PLATE XXX)

185 A BAKONGO CARVED WOOD MALE FIGURE, with large head thrust forward, with short beard and cap-like coiffure, with slightly hunched back, with arms held across the stomach, a cylindrical panel of fetish material with a frontal panel of mirror glass projecting above them, the lower part of the body with a fibre skirt and strands of plaited fibre forming a belt, $21\frac{1}{2}$ in. (54.6cm.), *Congo*

(See PLATE XXXI)

186 A DAN CARVED WOOD MASK, the face with sharp features, the open mouth with metal teeth, with linear cicatrization, with metal studs around the sides of the face, across the forehead, under and to either side of the eyes, with fibre beard, and fibre attachments around the sides and over the forehead, $10\frac{1}{4}$ in. (26cm.), *Ivory Coast*

(See PLATE XXXII)

187 AN EKOI WOOD HEAD of typical, grotesque form, the whole covered in skin, the eyes with metal inlays, the open mouth with metal teeth, the base of the neck with basketwork surround, $11\frac{1}{4}$ in. (28.6cm.), *Nigeria*

(See PLATE XXXII)

188 A LARGE DAN-GUERE CARVED WOOD MASK, of typical grotesque form, with flexible mouth and fibre beard, the entire face inset with metal studs, and with an arched projection across the eyes, 16in. (40.6cm.), *Ivory Coast*

(See PLATE XXXII)

189 A DAN CARVED WOOD MASK, the hair indicated by vertical ridges round the forehead, the open mouth with metal teeth, $8\frac{7}{8}$ in. (20cm.), *Ivory Coast*

190 ANOTHER DAN WOOD MASK, the eyes with metal surrounds, the face with human and bird characteristics, with fibre attachments to the beaked nose, holes around the edge for attachments. 9in. (22.9cm.), *Ivory Coast*

191 A BAKOTA CARVED WOOD HELMET MASK, the stylised face with projecting eyes and deep crescentic eyebrows, with high forehead, and coiffure composed of a large central crest and two flat rectangular side-pieces, two convex lobes behind, holes round the lower edge for attachments, with reddish-brown, grey and white painted decoration, spotted in parts, $23\frac{3}{4}$ in. (60.3cm.)

(See PLATE XXXIII)

192 A SMALL BALUBA CARVED WOOD SQUATTING FIGURE, the lower part of the body of stylised cylindrical form and covered in fibre wrappings, the hands held to either side of the navel, the face with typical features and pointed chin, with hole in crown of head, $7\frac{1}{2}$ in. (19cm.), *Congo*

(See PLATE XXXIV)

193 A BUSHONGO CARVED WOOD STAFF of ridged, waisted form, decorated with two zones of petal-shaped motifs and hung with plaited fibre bands from which are suspended tassels of halved dried beans, the finial formed of two figures, one male and the other female, seated back to back holding rods behind their heads and with large rectangular blocks surmounting their heads, a stone attached in front of the woman, the shaft covered with sheet metal, 18in. (45.7cm.)

(See PLATE XXXIV)

194 A BABUYE CARVED WOOD FEMALE FIGURE, standing with her long right arm pendent, her left hand across her stomach, with elongated face and vertically stranded coiffure, 11in. (28cm.), *Congo*

(See PLATE XXXIV)

Another Property

195 A BAULE CARVED WOOD MALE FIGURE standing on a circular base, his arms pendent at his sides, the large head with crescentic coiffure, and short beard, cicatrice marks to either side of the mouth and on the cheeks, $15\frac{1}{2}$ in. (39.4cm.), *Ivory Coast*

(See PLATE XXXV)

The Property of Eric A. Peters, Esq.

196 A MALINKE CARVED WOOD FEMALE ANCESTOR OR FERTILITY FIGURE standing with her short arms pendent and her legs wide apart, wearing a bead skirt and other jewellery, her eyes in the form of cowrie shells, 23½in. (59cm.)

(See PLATE XXXV)

197 A BAULE CARVED WOOD MALE FIGURE, standing with his hand holding his stomach, wearing bead bands round the ankles, cicatrisation on the stomach, with beard and with vertically stranded hair, 14½in. (36.8cm.), *Ivory Coast*

** Cf. Wingert, Nos. 20 and 21 (reproduced)

(See PLATE XXXV)

197A A group of seventeen Ashanti cast brass Gold Weights (*mmrammuo*) of various forms and sizes including a large equestrian group, a man with a large pipe, two openwork shields (*okyem*), six bird weights, and three depicting animals, *Ghana* (17)

198 A DOGON CARVED WOOD FIGURE of highly stylised form, bearded with crescentic coiffure, with long arms held across the stomach and short, bent legs, 15½in. (38.5cm.)

** For a relating example see Langlois, No. 33. Also see Leiris and Damase, pls. 27 and 29

199 A SMALL BASONGE CARVED WOOD MALE FIGURE, his hands held to his stomach, the stylised face with long, rectangular chin, with hole in centre of protruding stomach for receipt of fetish material, with coiffure of depressed dots, 7¼in. (18.4cm.), *Congo*

** Collected by Dr. Hans Himmelheber in 1931
* For a relating example see Wingert, p. 94

200 A SENUFO CARVED WOOD STANDING FEMALE FIGURE, her arms pendent at her sides, the body of slender, elongated form, with bird-like headdress, with bead necklet, 21in. (53.3cm.), *Central Region, Sinematiali Village*

* * Exhibited:

University Museum, Philadelphia, April-September, 1956.
'*African Tribal Sculpture*'
Art Institute of Chicago, 1963
Baltimore Museum of Art, 1963
Museum of Primitive Art New York, 1964
'*Senufo Sculpture from West Africa*'

Literature:

'*African Tribal Sculpture*', Catalogue of the Exhibition, University Museum, Philadelphia, 1956, p. 23, ch. 11, 'Senufo', No. 11-B (illustrated)
Goldwater, No. 96
Munro, No. 4
'*Which way to see African Sculpture*', Art News, New York, Vol. 55, No. 3, pp. 26, May, 1965

(See PLATE XXXVI)

END OF SALE

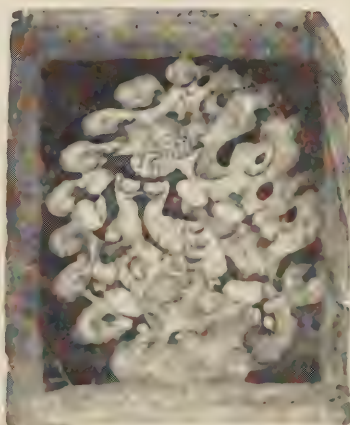
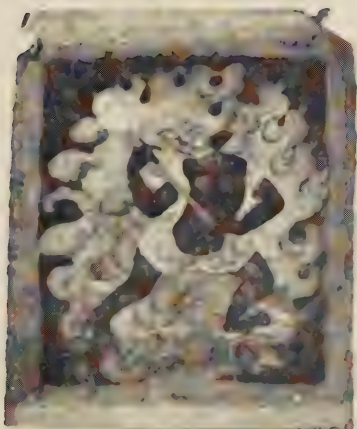
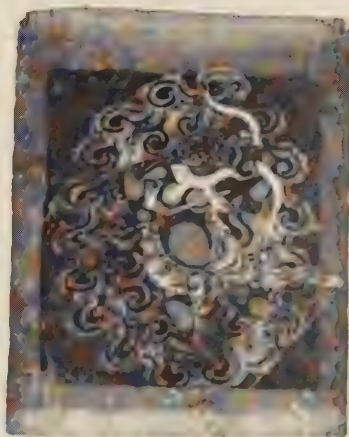
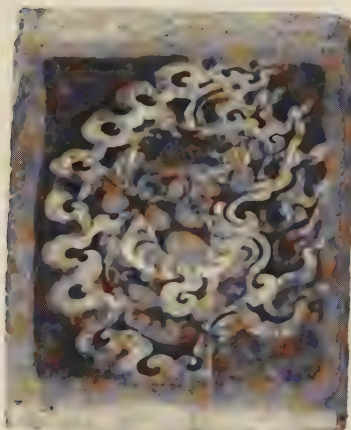
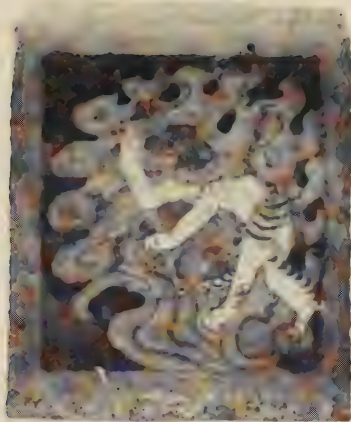


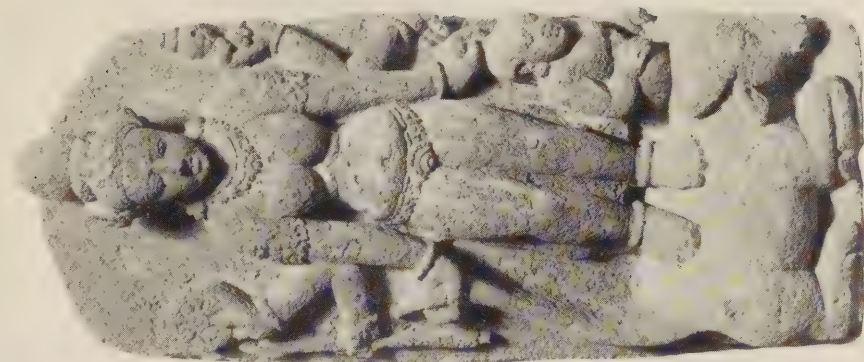
PLATE II



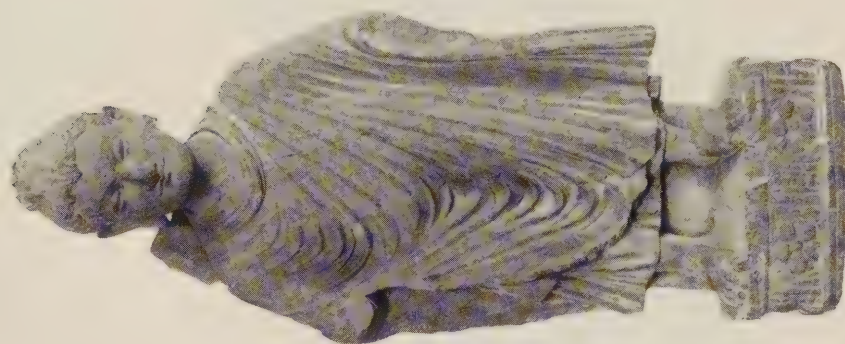








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PLATE IX









PLATE XIII

















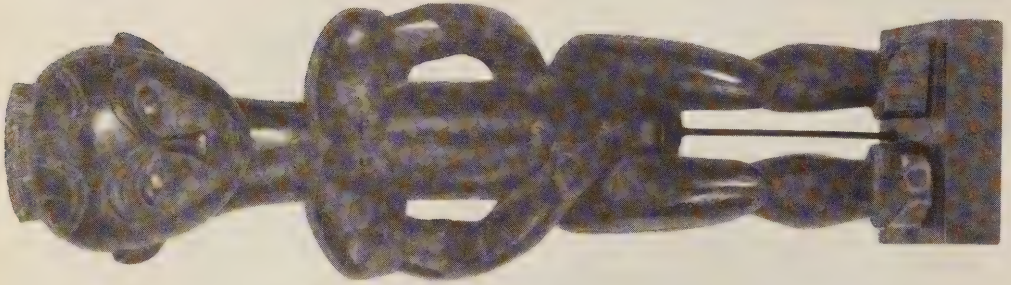








128



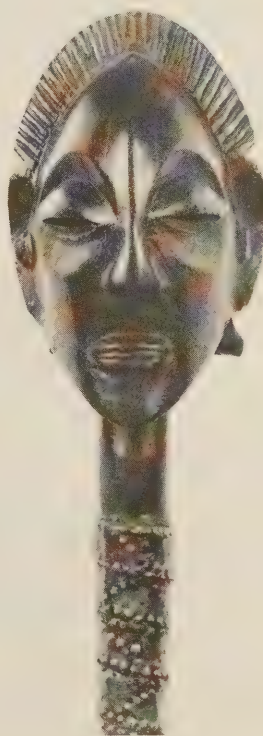
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127







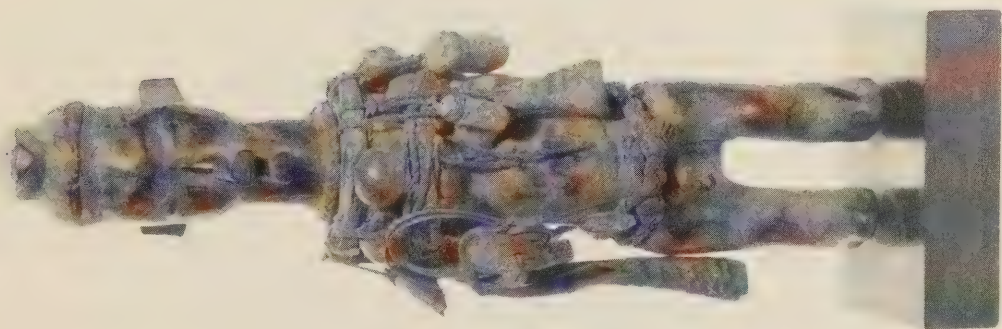
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161
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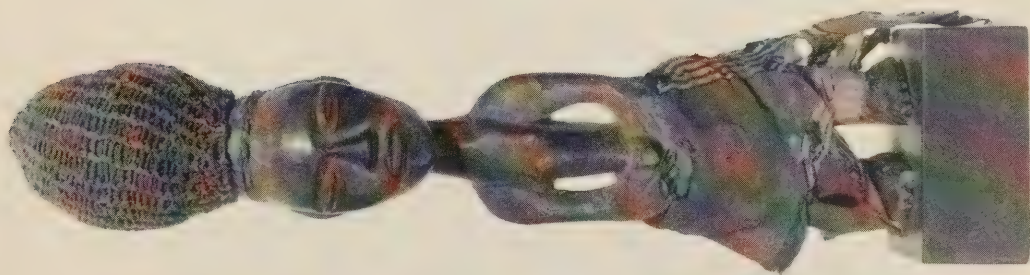




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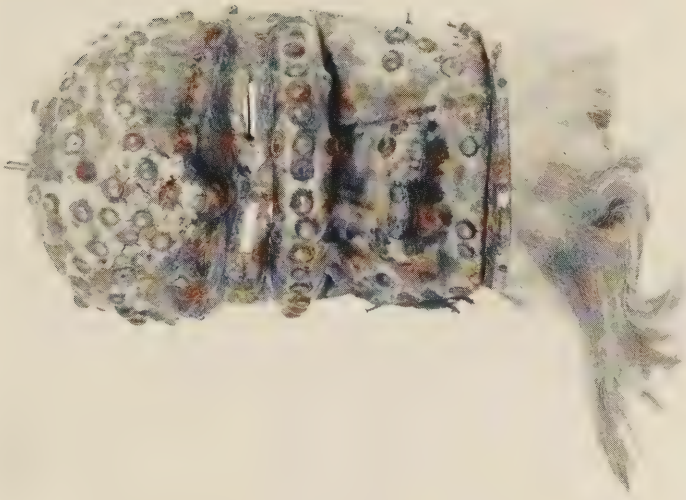


184



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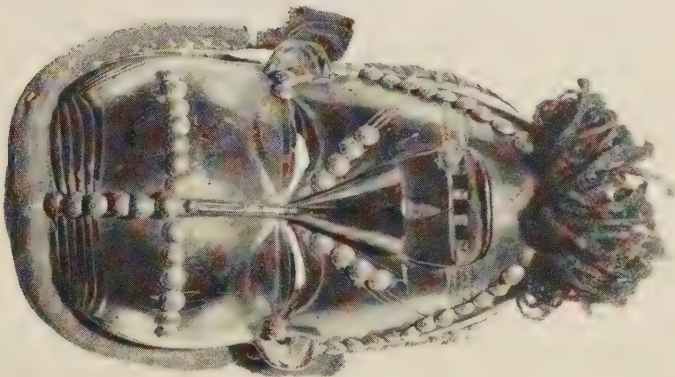




188



187

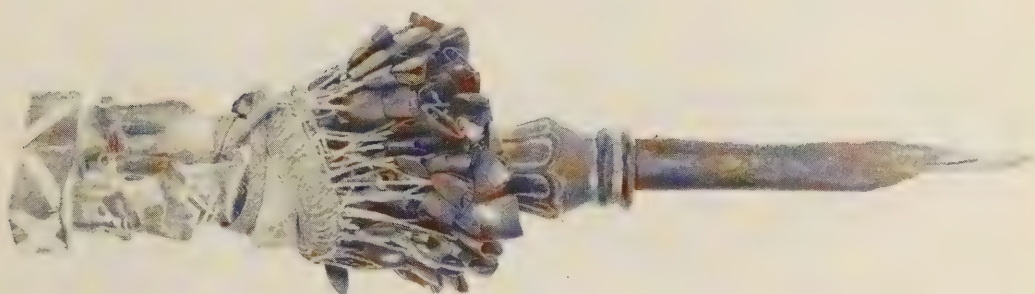


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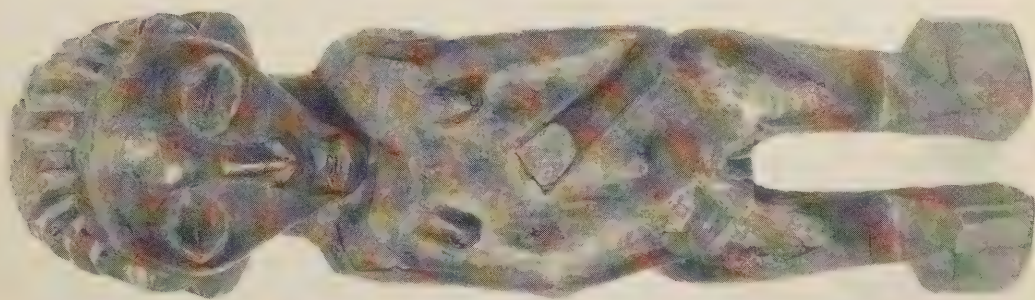




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169	Milton, C.	40.00
170	Herman, J.	30.00
171	Milton, C.	40.00
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177	Lemare, M. L.	15.00
178	Brook St. Gallery	40.00
179	Herman, J.	30.00
180	Brook St. Gallery	10.00
181	Lemare, M. L.	25.00
182	Barbier, J. P.	70.00
183	Farmer, A.	220.00
184	Art of Man	500.00
185	Visual Equities	300.00
186	Norden, Mrs. H.	60.00
187	Kamer, H.	330.00
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189	Gallery 43	70.00
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